



# *Music at Convocation Hall*

***Music at Convocation Hall II***

## ***Brahms Night***

**Patricia Tao, piano  
Jasmine Lin, violin  
Marina Hoover, cello**

**Friday, November 23, 2007**

**7:15 pm** *Pre-Concert Introduction*  
by **Dr Michael Roeder**  
Convocation Hall

**8:00 pm** *Concert*



**Arts Building  
Convocation Hall University of Alberta**



UNIVERSITY OF  
**ALBERTA**



Works by  
**Johannes Brahms**  
(1833-1897)

**Program**

Sonata in A Major for Violin and Piano (1886), Op. 100

- I. Allegro amabile
- II. Andante tranquillo
- III. Allegretto grazioso

Sonata in F Major for Cello and Piano, Op. 99 (1886)

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro passionato
- IV. Allegro molto

**Intermission**

Trio in B Major, Op. 8 (1891)

- I. Allegro con brio
- II. Scherzo: Allegro molto
- III. Adagio
- IV. Allegro

**Patricia Tao, piano**  
**Jasmine Lin, violin**  
**Marina Hoover, cello**

## Program Notes

Written by Melaena Grierson

### Johannes Brahms (1833–1897)

Johannes Brahms was born in Hamburg to a musical father and his seamstress wife. He began studying the piano at age 7, followed by theory and composition lessons. His love of folklore developed at an early age, and by the 1840s he had begun to compile manuscript collections of European folksongs. *Wiegenlied* (1868), written to a folk text, is now so well known it is often called simply “Brahms’ Lullaby”.

Brahms composed in a wide variety of forms, consisting of numerous songs in the German Lied tradition, four massive symphonies, assorted symphonic works such as overtures, serenades, and variations, and works for piano, including the famous *Hungarian Dances*, as well as his 24 chamber music works.

Stylistically, Brahms is very much a product of the late Classical period, and his compositions draw from the music of Schumann, Schubert, and Beethoven. A longtime admirer of Robert Schumann, he was very close to the Schumann family and maintained a close connection to Clara Schumann long after Robert’s death. In his own day, Brahms was regarded by some as Beethoven’s successor due to his adherence to Classical idioms, which also caused him to be perceived in some circles as an opponent to the new tonalities of Wagner and Liszt. As an individual, Brahms was a perfectionist, and destroyed many of his early works and rough drafts, which are now irrevocably lost.

At the time when Brahms was embarking on his career as a composer in the 1850s, chamber music was beginning to enjoy a resurgence of activity in Vienna, and both the field of chamber players and the number of performances increased significantly between the 1860s and 1890s. As both composer and accomplished musician in his own right, Brahms himself frequently took part in public performances of his chamber music. His chamber music works begin with the *Piano Trio in B major, Op. 8* (1854) and culminate with the *Clarinet Sonatas, Op. 120* (1894). These works can be roughly divided into three periods: 1860–65; 1873–75; and 1879–94.

Some consider Brahms’ chamber music to be fully representative of his creative personality, and there is no doubt that he set a model for young composers coming of age by which to measure themselves against.

### *Sonata for Violin and Piano in A Major, Op. 100 (1886)*

This is the first of three works composed in 1886. On a technical level this is one of Brahms’ simplest chamber works, with a lyrical theme that is slow to develop and a sense of serenity that is foreshadowed by the names of the movements: “amiable”, “tranquil”, and “gracious”. The opening movement, *Allegro Amabile*, was likely sketched three years earlier; its modest size and reliance on traditional theme types display its roots in the Classical idiom. Based on song, the free flowing melodies develop slowly and blend smoothly between instruments. The second movement, more sharply contrasted, is conflicted between its opening andante and its closing *Vivace*. The *Vivace* portions are based on a theme from Grieg’s *Violin Sonata in G Major, Op. 13*, resembling the original closely in terms



of contour, rhythm, and modality, and developed uniquely by Brahms. The two sections of this movement alternate between F major and its relative minor of D, as Brahms uses the permeability between relative keys to create a section that is tonally ambiguous.

The third movement begins serenely, and although it explodes midway through with energy and emotion, it eventually returns to its calm theme and culminates in a dignified conclusion.

### ***Sonata for Cello and Piano in F Major, Op. 99 (1886)***

This work was likely written in the summer of 1886, and premiered in November of the same year with Brahms performing at the piano. A sharp contrast to its successor, Op. 100, this is a full scale virtuosic work with a rhythmic vitality indicated by its three quick movements.

The second movement, *Adagio affettuoso*, features a rather atypical (for Brahms) pairing of the two keys of F (major and minor) and F# (major and minor), which are tonally extremely distant. Heard in the outer sections of the movement, they provide a sharp juxtaposition to one another.

This work fully exploits the upper register of the cello, and, unusually for cello, is written almost entirely in the alto clef. The composition is very much a product of its times in that it is tied to developments in the piano building industry. In order to avoid any possible imbalances arising from the new sounds of the piano, Brahms wrote for the outer registers of the cello (in this case, specifically the upper register) as much as possible.

### ***Trio in B Major, Op. 8 (1891)***

This work has fascinated scholars due to its dual nature: it is at once the earliest and the latest of Brahms's chamber works. Written when he was in his late twenties, the work was originally published in 1854 by Breitkopf, but Brahms, the perfectionist, had regrets about its publication almost immediately. In 1891, when Breitkopf sold the publication rights to Simrock, Brahms took the opportunity to revise the piece drastically. Since Brahms frequently destroyed works with which he was dissatisfied, very few of his early works are extant, and the publication from 1854 offers a rare glimpse into Brahms' early compositional processes.

The work on tonight's program is the revised version of 1891. The original quoted Schubert, Schumann, and Beethoven, but the revised version contains very little material from the original, with the exception of the scherzo, which remained virtually untouched except for the coda, and the original theme of each movement.

The long first movement, which unfolds very much like a symphony, was the most heavily revised. The *Scherzo's* exuberant nature features two contrasting themes and concludes dramatically, yet quietly. The third movement, *Adagio*, opens in a serene mood as the piano's chorale-like phrases are answered by contrasting ideas on the two stringed instruments. Its lyrical melody and sense of peace contrast sharply with the finale, which embodies an ambiguity, or restlessness, in its indecision to establish the home tonality until the very end. The work finally concludes in a rather pensive manner with a resolution to a minor key rather than the major key indicated in the title.



Two-time Grammy nominee **Marina Hoover** was born in Edmonton, Canada. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, and the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996.

The Quartet's major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third CD, Yiddishbbuk: The Chamber Works of Oswald Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University's Lutkin Hall. She appeared in the movie "Illuminata", directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

For 4 years Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting Artist-in-residence at the University of Toronto, Distinguished Visitor at the University of Alberta and Artist in Residence at the Banff Centre for the Arts. She participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, Chicago Chamber Musicians, the Ameropa trio, and with pianist James Giles. She taught chamber music at Northwestern University School of Music, and currently teaches at the Music Institute of Chicago.



**Jasmine Lin** began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Quincy Symphony Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, and Summer Serenade, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon".

As a chamber musician, Ms Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured in New York, Maine, Delaware, Michigan, Illinois, Oregon, Washington, California, Arizona, New Mexico, Texas, Tennessee, Kentucky, South Carolina, Virginia, and the British Virgin Islands as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and De Paul University and was a faculty member of the Taos School of Music in New Mexico. She is a founding member of the Formosa Quartet, which won first prize in the London International String Quartet Competition this past April. The Formosa's debut CD on EMI Classics Debut Series will be released in January.

Ms Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago and on radio in Taipei. In the 1999-2000 season she was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. She is currently a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming. She is heard regularly on WFMT in Chicago.

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist's Community Concerts series, and in 1990, was reinvited as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen



Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta's MACH series, Mozart's Piano Concerto K. 414 with string quartet at the Winspear Centre, and the Yellow River Piano Concerto with the HKJYCC Orchestra in Hong Kong.

Dr Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music" and "In Performance" on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and most recently, cello and piano sonatas with cellist Marina Hoover on the Centaur label.

An avid chamber musician, Dr Tao regularly performs frequently with Ms Hoover, with most recent performances in Edmonton, New York and Chicago. Other collaborations have included performances with violist Marcus Thompson, violinist Scott St. John, and French clarinetist Michel Lethiec. In 2002, Dr Tao launched *Hear's to Your Health Concerts*, held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists.

Dr Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and in 2002, was appointed Assistant Professor of Music at the University of Alberta.



## Upcoming Events

### November

**24 Saturday, 8:00 pm**

World Music Sampler

Presented by the Canadian Centre  
for Ethnomusicology

Free admission

For more information call 492-0274

**25 Sunday, 3:00 pm**

*Music at Convocation Hall I*

2:15 pm Pre-Concert Introduction

by **Dr David Cook**

Stephen Bryant, violin

Dianne New, violin

Sue Jane Bryant, viola

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Sallinen *Some Aspects's of Hintrik's  
Funeral March, Op.19* (String Quartet

No. 3); Beethoven *String Quartet in E*

*flat major, Op.127*; Schnittke *Minuet*

*for String Trio*; *Piano Quartet*; Brahms

*Quintet in F Minor, Op.34 for*

*String Quartet & Piano*

Admission: \$20/adult, \$15/senior,

\$10/student

Advance tickets are available at TIX

on the Square, 420-1757

**30 Friday, 8:00 pm**

University of Alberta Concert Choir

Evelyn Pfeifer, Conductor

featuring Britten's *Ceremony of Carols*,

Brahms's *Weltliche Gesänge, Op 42*,

and works by Hindemith, Lundvik,

Sirett and Daley

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available at TIX

on the Square, 420-1757

### December

**2 Sunday, 3:00 pm**

University of Alberta Concert Band

Wendy Grasdahl, Conductor

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available at TIX  
on the Square, 420-1757

**2 Sunday, 8:00 pm**

*Happnin'*

University of Alberta Jazz Choir

John McMillan, Conductor

Music by the New York Voices, Gavin

DeGraw, Beady Belle, Paul Simon,

and more!

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available at TIX  
on the Square, 420-1757

**5 Monday, 12:00 pm**

*Music at Noon*, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

**3 Monday, 7:30 pm**

Grant MacEwan College and

University of Alberta Jazz Bands

Raymond Baril and Tom Dust,

Directors

*An evening of big band music*

For ticket information, contact Grant

MacEwan College, 497-4436

**7 & 8, Fri. & Sat., 8:00 pm**

Edmonton Symphony Orchestra

and the University of Alberta

Madrigal Singers

Jean-Marie Zeitouni, Conductor

*Handel Messiah*

Soloists: Shannon Mercer, soprano

Mireille Lebel, mezzo-soprano

John Tessier, tenor

Russell Braun, bass

Francis Winspear Centre for Music

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded  
message will inform you of any changes to our schedule).

